

CATALOGUE

OF THE

TWENTY-NINTH ANNUAL EXHIBITION

OF THE

PENNSYLVANIA ACADEMY

OF THE

FINE ARTS.

FOUNDED 1806.

PHILADELPHIA:
T. K. AND P. G. COLLINS, PRINTERS.

Catalogues 10 Cents.

Admission 25 Cents. Season Tickets 50 Cents. Annual Tickets \$1.

CATALOGUE
OF THE
TWENTY-NINTH ANNUAL EXHIBITION
OF THE
PENNSYLVANIA ACADEMY
OF THE
FINE ARTS,
CHESTNUT STREET ABOVE TENTH.

Founded A. D. 1806.

"The highest value of the arts of design consists, not in their power to minister to the luxury and splendor of the few, but in their eminent capability to promote the fitting culture and education of all—to contribute to what Milton calls 'the breeding and cherishing into a people of the seeds of virtue and public civility.'"

PHILADELPHIA:
T. K. AND P. G. COLLINS, PRINTERS.
1852.

OFFICERS OF THE ACADEMY.

PRESIDENT,
JOSEPH R. INGERSOLL.

DIRECTORS,

HYMAN GRATZ,
HENRY D. GILPIN,
CALEB COPE,
JAS. R. LAMB DIN,
P. F. ROTHERMEL,
JOHN T. LEWIS,

C. MACALESTER,
Rev. H. J. MORTON, D.D.
J. FRANCIS FISHER,
GEO. S. PEPPER,
SAMUEL WELSH.

HYMAN GRATZ, *Treasurer.*

JOHN T. LEWIS, *Secretary.*

ELIZA SUSS, *Janitress.*

EXHIBITION COMMITTEE FOR 1852,

J. R. LAMB DIN,
P. F. ROTHERMEL,
CALEB COPE,

Rev. H. J. MORTON, D.D.
J. FRANCIS FISHER,
SAMUEL WELSH.

EXHIBITION.

SUBSCRIPTIONS TO THE STOCK of the Academy will be received by the Curator at the office. The shares of Stock are thirty dollars each, which includes a commutation of all annual dues. The stockholders become joint owners in the valuable property of the Institution, and have the privilege of visiting the Academy during all public exhibitions, and of receiving tickets of admission thereto for their immediate families, or in lieu thereof tickets of admission for two ladies whom they may designate.

Single Admission	-	-	-	-	-	-	25 cts.
Season Ticket	-	-	-	-	-	-	50
Annual Ticket	-	-	-	-	-	-	\$1 00
Life Ticket for a Gentleman and one Lady (to be designated by him)							\$10 00

Canes, Umbrellas, or Parasols are not allowed to be taken into the Galleries.

Visitors are particularly cautioned against touching the Statuary, Pictures, or Frames.

A list of the pictures for sale is left with the Curator in the office, to whom purchasers are respectfully referred. They are marked thus *.

The works of art belonging to the estate of the late John Towne, will be sold by auction on Tuesday, the 1st day of June, and delivered at the close of the Exhibition.

CATALOGUE.

SOUTH-EAST GALLERY.

 The numbers commence immediately on the right as you enter. 

NO.	SUBJECT.	ARTIST.	POSSESSOR.
1	Landscape,	Jesse Talbot.	Est. of J. Towne.
2	Landscape, with Cattle,	Jan Kobell.	J. W. Bates.

210351

NO.	SUBJECT.	ARTIST.	POSSESSOR.
3	Landscape,	Wilcox.	M. W. Baldwin.
4	Portrait of a Lady,	J. Eicholtz.	Harrison Earl.
5	Donkey, Goat, and Sheep,	Louis Robbe.	Jas. Robb.
6	A Scene in the Valley of the Vesdre, near Liege,	do.	Jno. A. Brown.
*7	Brighton Boats, enlarged from a small study by Schmidt,	Rembt. Peale.	
*8	"The House called Beautiful,"	W. T. Richards.	
"And he lifted up his eyes, and behold there was a very stately palace before him, the name of which was called Beautiful."— <i>Pilgrim's Progress</i> .			
9	Girl at a Fountain,	T. Sully.	Est. of J. Towne.
*10	Castle Campbell,	A. Wilson.	C. N. Robinson.
*11	The Fair Student,	T. Sully.	Est. of J. Towne.
12	Herz, on the Meuse,	H. Roberts.	Edwin Mitchell.
13	Capture of Major Andre,	Amateur.	Rev. A. D. Gillette.
*14	Coast Scene, with figures,	Lingelback.	Est. of J. Towne.
*15	Villa Doria, in Genoa,	Taeckel.	Jas. S. Earle.
*16	Coast Scene,	G. R. Bonfield.	Est. of J. Towne.
*17	Marine,	Thos. Birch.	do.
*18	Landscape,	Joshua Shaw.	do.
*19	do.	J. Salmon.	do.
*20	do.	T. Doughty.	do.
*21	Italian Girls at a Shrine,	W. E. Winner.	do.
*22	Marine,	F. A. Brenhaus de Groat.	
23	The Old Hermit,	George Inness.	T. B. A. Hew- lings.
24	"Rip Van Winkle visiting the Haunted Glen in the Catskills,"	A. B. Durand.	Ogden Haggerty.
25	Landscape,	W. A. Gay.	W. Y. Balch.
*26	Landscape, with Cattle,	W. T. Van Stark- enborgh.	
27	Oriental Landscape,	Berford.	T. B. A. Hew- lings.
*28	Marine,	T. C. B. Puttner.	
29	Oriental Landscape,	Berford.	T. B. A. Hew- lings.
30	The Hondenkgberg Erlghtehen,	Tripple.	John A. Brown.
31	The Pilot Boat,	E. Schmidt.	Henry Paul Beck.
*32	Girl at a Shrine,	S. B. Waugh.	Est. of J. Towne.
33	Landscape,	Wm. Boyle.	Walter Browne.
*34		H. Warren.	

"Therefore, whosoever heareth these sayings of mine, and doeth them, I will
liken him unto a wise man, which built his house upon a rock: and the rain

descended, and the floods came, and the winds blew, and beat upon that house, and it fell not; for it was founded upon a rock: and every one that heareth these sayings of mine, and doeth them not, shall be likened unto a foolish man, which built his house upon the sand; and the rain descended, and the floods came, and the winds blew, and beat upon that house, and it fell; and great was the fall of it."—*St. Matthew*, vii. 24, 25, 26, 27.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
35	View in Berkshire County, Mass.,	Geo. Inness.	Ogden Haggerty.
36	Snow Scene,	Miss Norton.	
37	View of Bocca Tigris, China,	Montalant.	W. R. Lejée.
*38	Landscape,	I. F. Cropsey.	Est. of J. Towne.
*39	The Landing of the Northmen on the Coast of America,	E. Leutze.	do. do.
*40	Wine and Cake,	Raphael Peale.	do. do.
*41	Oliver Cromwell and his Daughter,	E. Leutze.	do. do.
42	Wilson McCandless, Esq., of Pitts- burg,	J. R. Lambdin.	O. O. Gregg.
43	Sunset on Mount Göll, and Hinter See in the Tyrol,	Paul Weber.	Samuel B. Fales.
*44	A Hard Chase,	A. F. Tait.	Williams & Ste- vens.
45	Spring; a Sketch from Nature,	Regis Gignoux.	D. D. Byerly.
46	Landscape,	Paul Weber.	J. W. Bates.
47	Coast Scene,	G. R. Bonfield.	M. W. Baldwin.
48	Jacob's Dream (Genesis, xxviii. 11, 12),	Luther Terry.	James Robb.
49	Portrait of a Gentleman,	T. B. Read.	D. S. Jones.
50	Portrait of Dr. Chas. E. Caldwell of Kentucky,	J. R. Lambdin.	
51	Group of Children,	S. B. Waugh.	J. T. Bailey.
*52	Mt. Desert—Evening,	J. L. Williams.	
53	Country Post-Office on Long Island— News from the California Gold Dig- gings,	Wm. S. Mount.	Thos. McElrath.
54	Landscape,	Henry Jutsum.	J. L. Claghorn.
55	Landscape, with Cattle,	W. T. Van Stark- enborgh.	Harrison Earl.
*56	"The House that Jack Built,"	Geo. C. Lambdin.	
57	Landscape, with Cattle,	Backhuysen.	J. Engle Negus.
*58	View on the Coast of Greece.	Paul Weber.	
*59	Holiday,	W. E. Winner.	Est. of J. Towne.
*60	Landscape,	J. L. Williams.	do. do.
*61	Election Night,	W. E. Winner.	do. do.
*62	Turkish Horsemen,	Artist unknown.	do. do.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
63	Boys Sledding,	C. Schuessele.	J. L. Claghorn.
*64	A Mountain Torrent,	T. F. Kensett.	
*65	Landscape,	Brown.	Est. of J. Towne.
66	Sunset on the Lake Chiem, Tyrol,	Paul Weber.	Francis N. Buek.
*67	The Day Dream,	Rembt. Peale.	Est. of J. Towne.
*68	The Young Vocalist.	Groustien.	The Artist.
*69	Madonna,	E. Leutze.	Est. of J. Towne.
*70	The Bird's Nest,	W. E. Winner.	do. do.
*71	Landscape,	A. Fisher.	do. do.
*72	do.	Isaac L. Williams.	do. do.
*73	do.	Russell Smith.	do. do.
74	Bingen, on the Rhine,	H. Roberts.	Edwin Mitchell.
75	Benj. West, from the original, by Sir T. Lawrence,	Chas. Grimmons.	
76	The Tempest,	Paul Weber.	Sam'l H. Jones.
*77	Study of a Dog, from life,	Juan Currie.	
78	Portrait of the Artist,	J. R. Lambdin.	Nation'l Academy.
79	New England Thanksgiving in the Olden Time,	Jerome Thompson.	
*80	View in Switzerland,	Triebel.	Jas. S. Earl.
81	Boys Playing Shinney,	Comegys.	Henry P. Beck.
82	Sketch of the Artist as he appeared at a Fancy Ball,	G. Stuart Newton.	John Neagle.
*83	Landscape,	I. L. Williams.	Est. of J. Towne.
84	Fourth of July in New York,	W. E. Winner	do. do.
*85	Christmas,	do. do.	do. do.
*86	Landscape,	I. L. Williams.	do. do.
*87	do.	do. do.	do. do.
*88	do.	A. B. Durand.	do. do.
*89	Queen Katharine and Cardinal Wol- sey. (Shakspeare's Henry VIII.)	Edwin White.	
90	Tombs of the Kings in the Crypt of St. Denis, near Paris,	A. Z. Shindler.	A. H. Briseoe.
91	Landscape,	H. Baumgartner.	J. W. Bates.
92	Portrait of Maeready,	H. Inman.	James Robb.
*93	Sledding,	W. E. Winner.	Est. of J. Towne.
*94	The Dead-Fall,	Wm. S. Mount.	do. do.
95	Coast Scene,	A. Ludwing.	H. Morton.
*96	Landscape,	T. B. Ashton.	Est. of J. Towne.
*97	do.	do. do.	do. do.
*98	View in Switzerland,	Triebel.	Jas. S. Earle.
99	Portrait of a Child,	S. B. Waugh.	
100	Scene in Mt. Desert, Maine,	G. R. Bonfield.	C. T. Platt.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
101	Winter Scene near the Columbia Bridge,	Paul Weber.	Harrison Earl.
102	Portrait of Revd. A. D. Gillette,	Wilson.	
*103	Scene from the "Tempest," Act IV. Scene 1st,	W. Sanford Ma- son.	The Artist.
*104	The Lady of Shalott, "Out upon the wharves they came, Knight and burgher, lord and dame, And round the prow they read her name, The Lady of Shalott. "But Launcelot mused a little space; He said, 'She has a lovely face; God in his mercy lend her grace, The Lady of Shalott.'"— <i>Tennyson</i> .	Geo. C. Lambdin.	
*105	Study; Evening. From the Island of Capri, Bay of Naples,	T. B. Ashton.	Est. of J. Towne.
106	Group of Children,	George Linen.	J. S. Earle.
107	Evening Prayer of the Shepherd,	Lotzé.	Joseph Swift.
108	Sergeant Wallace, of the Revolution- ary Army, at the age of 103,	Jno. Neagle.	The Artist.
*109	Landscape, Composition,	Montalant.	
110	The destruction of Pharaoh and his Host,	J. B. Wilson.	
*111	Landscape,	Jesse Talbot.	Est. of J. Towne.
*112	Wood Scene,	Paul Weber.	The Artist.
*113	Landscape,	A. Fisher.	Est. of J. Towne.
*114	Boy and Dog,	do. do.	do. do.
*115	"Out of Egypt have I called my Son." (St. Matthew, ii. 15.)	H. Warren.	The Artist.
116	Fete Champêtre,	Postelle, père.	E. Mitchell.
117	A Morning Dream,	W. T. Richards.	
118	Fete Champêtre,	Postelle, père.	do.
119	Falstaff. (Shakspeare's Henry IV., Act II., Scene 4th.)	Harnesh.	
	<i>Falstaff</i> . "Thou knowest my old ward— Here I lay, and thus I bore my point."		
*120	The Nativity of our Lord,	Geo. C. Lambdin.	
121	Chance,	Helford.	Jas. Berens, M.D.
122	Portrait of a Young Lady,	J. R. Lambdin.	
123	Prairie on Fire,	J. R. Trego.	H. Earl.
124	Approaching the Sea-Coast,	G. R. Bonfield.	J. S. Earle.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
*125	The Noble Morringer,	P. F. Rothermel.	Est. of J. Towne.
*126	Breaking the Secret,	H. Peters Gray.	do. do.
*127	The Trapper's Bride,	A. J. Miller.	
128	The Bird's Nest,	E. H. Eddis.	J. L. Clagborn.
129	Portrait of a Lady,	S. B. Waugh.	B. Parvin.
*130	Alexhawken Creek, N. J.	W. A. K. Martin.	
131	"The Course of Empire,"	Thomas Cole.	New York Gallery of the Fine Arts.

A series of five pictures, illustrating a nation's rise, progress, greatness, decline, and fall, and the consequent changes in the same landscape.

NOTE.—The isolated rock crowning a precipitous hill in the distance, identifies the scene in each of the series, but the observer's position varies in the several pictures.

"First freedom, and then glory; when that fails,
Wealth, vice, corruption."

[FIRST OF THE SERIES.]

The "Savage State," or "Commencement of Empire."

The sun is rising from the sea, over a wild scene of rocks, forests, and mountains, dissipating the clouds and darkness of night. Man, attired in skins, is seen engaged in the wild dance and the chase, the characteristic occupations of the savage life. In this picture we have the first rudiments of society. Men have banded together for mutual aid. The useful arts have commenced in the construction of the canoe, the weapon, and the hut, and we may imagine the germs of two of the fine arts, Music and Poetry, in the singing usually accompanying the dance of the savage. The empire is asserted, to a limited extent, over sea, land, and the animal kingdom. It is the season of Spring—the morning of the nation's existence.

132	Portrait of a Lady,	G. W. Conarroe.	Joseph Trotter.
133	Landscape,	Paul Weber.	C. N. Baker.
134	Portrait of Geo. M. Dallas, Esq.	E. D. Marchant.	J. S. Earle.
135	Lady and her Granddaughter,	John Neagle.	J. Engle Negus.
136	Evening; Cattle Piece,	W. T. Van Stark-	H. Earl.
		enborgh.	
*137	Sunny Dale,	J. F. Cropsey.	
138	Castle of Ely,	Paul Weber.	do.
139	John Knox and Mary Queen of Scots,	E. Leutze.	Est. of J. Towne.
140	Memory,	P. F. Rothermel.	
*141	New England Scenery,	F. E. Church.	
142	Benloy; Glen Orehy, and Kilehurn Castle, from the Head Loch Awe,	Russell Smith.	C. H. Rodgers.
143	Portrait of a Lady,	G. W. Conarroe.	The Artist.

[SECOND OF THE SERIES.]

144	"The Arcadian," or "Pastoral State."	Thomas Cole.	New York Gallery of the Fine Arts.
-----	--------------------------------------	--------------	---------------------------------------

Ages have passed, a change has been wrought in the scene—man has subjugated “the untracked and rude.” We now see the shepherd and his flocks, the ploughman upturning the soil, and the wafting sail—by the shore a village, and on the hill the ascending smoke of sacrifice. In this picture we have agriculture, commerce, and religion. In the aged man describing the mathematical figure—the rude attempt of the boy in drawing—in the female figure with the distaff—the vessel on the stocks—in the primitive temple and the dance of the peasants to the music of the pipe, we have evidence of the advance made in science, in the useful and the fine arts.

It is early summer, and the sun has descended midway to the meridian.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
145	Summer Afternoon,	A. B. Durand.	Jas. Lefevre, Jr.
146	Ruins of an Ancient Aqueduct, near Rome,	Burkel.	Joseph Swift.
147	Portrait of Jno. Scolfield, Esq.	Jno. Sartain.	J. Scolfield.
148	Portrait of a Gentleman,	J. B. Waugh.	S. B. Queen.
*149	Queen Margaret and the Robber,	Geo. C. Lambdin.	
150	View of Blue Hill Bay, near Elsford, Maine,	G. R. Bonfield.	C. T. Platt.
*151	“My Kingdom for a Horse,”	J. Wilson.	
152	Cattle,	W. A. K. Martin.	H. Earl.
*153	Lady Jane Grey and Feckingham,	D. Huntingdon.	Est. of J. Towne.
154	An Arician Girl Sketching the Ruins of the Roman Campagna,	W. C. Saunders.	Thos. Kimber, Jr.
155	Portrait of a Lady,	S. B. Waugh.	S. B. Queen.
156	Manoah’s Sacrifice (Judges xiii. 20),	A. Woodside.	G. W. Fahnestock.
157	Bridge of Salara, destroyed by Garibaldi,	Burkel.	Joseph Swift.
*158	Moonlight,	W. M. Oddie.	

[THIRD OF THE SERIES.]

159	“The Consummation of Empire,”	Thomas Cole.	New York Gallery of the Fine Arts.
-----	-------------------------------	--------------	------------------------------------

The rude village has become a magnificent city. From the bay, now a capacious harbor, with *phari* at the entrance, and thronged with war galleys and barks with silken sails, ascend piles of architecture, temples, domes, and colonnades. The massive bridge, the streets and squares lined with palaces and adorned with statuary, clustered columns and sparkling fountains, are crowded with gorgeous pageants and triumphal processions. It is a day of triumph—man has conquered man—nations have been subjugated. By wealth and power, knowledge, art, and taste, man has achieved the summit of human grandeur.

The sun is near the meridian.

160	Group of Children,	S. B. Waugh.	M. T. Miller.
161	Landscape,	Russell Smith.	Est. of J. Towne.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
162	Bouquet,	Md'lle L. Chas- tainer.	
163	Landscape,	Russell Smith.	Est. of J. Towne.
164	"Pussy wants a Corner,"	Laneret.	Edwin Mitchell.
165	Portrait of a Gentleman,	J. R. Lambdin.	J. W. Wall.
166	Landscape,	W. M. Oddie.	T. B. A. Hew- lings.
167	Dutch Market,	J. M. Culver- house.	M. W. Baldwin.
168	Storm, Ship on the Rocks,	G. R. Bonfield.	W. B. Johnston.
169	Twlldû and Llyn Idwal, North Wales,	Russell Smith.	C. H. Rodgers.
*170	St. Cecilia, from Rubens,	Rembt. Peale.	
171	Gypsy Girl,	G. W. Conarrore.	
172	Portrait,	J. R. Lambdin.	
*173	Landscape,	W. M. Oddie.	
174	Card Players,	J. M. Culver- house.	T. B. A. Hew- lings.
175	Indians catching Wild Horses,	J. R. Trego.	H. Earl.
176	Landscape; Composition,	Paul Weber.	do.

[FOURTH OF THE SERIES.]

177	"Destruction,"	Thomas Cole.	New York Gallery of the Fine Arts.
-----	----------------	--------------	---------------------------------------

Ages may have passed since the scene of glory. Luxury has enervated, vice has debased, and the strength of the mighty nation has consumed away. A barbarous enemy sacks the city. The heavens are darkened by a tempest, and the storm of war rages beneath, amid falling walls and colonnades, and the flames of temples and palaces.

178	Portrait of a Lady,	G. W. Conarrore.	J. Trotter.
179	Portrait of a Gentleman,	S. B. Waugh.	J. Allen.
180	Portrait of an Artist,	J. R. Lambdin.	
181	Portrait of H. Inman; a Sketch,	H. Inman.	Est. of J. Towne.
182	Portrait of a Lady,	Md'lle Chas- tainer.	The Artist.
183	A Fisherman,	Amateur.	Walter Brown.
184	View on the Hudson River,	Paul Weber.	H. Earl.
185	Portrait of a Lady,	S. B. Waugh.	Rev. A. D. Gil- lette.
*186	Contadina,	Ed. Ihlee.	J. G. Sus.
187	Portrait of a Gentleman,	S. B. Waugh.	
188	do. do.	John Neagle.	
189	do. do.	Md'me Thur- wanger.	The Artist.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
190	Portrait of a Gentleman,	Md'me Thurgwanger.	The Artist.
191	Portrait of a Lady,	do.	do.
192	Kittens,	Meyerheim.	H. Earl.
193	The Milk Maiden,	do.	do.
194	The Haymaker,	do.	do.
195	The Tender Mother,	do.	do.

[FIFTH OF THE SERIES.]

196	"Desolation,"	Thomas Cole.	New York Gallery of the Fine Arts.
-----	---------------	--------------	---------------------------------------

The moon ascends the twilight sky near where the sun rose in the first picture. The last rays of the departed sun illumine a lonely column of the once proud city, on whose capital the heron has built her a nest. The shades of evening steal over shattered and ivy-grown ruins. The steep promontory, with its insulated rock, still rears against the sky unmoved, unchanged, but violence and time have crumbled the works of man, and art is again resolving into elemental nature. The gorgeous pageant has passed—the roar of battle has ceased—the multitude has sunk in the dust—the empire is extinct.

197	Portrait of a Lady,	S. B. Waugh.	Miss Oat.
198	do. do.	Sir T. Lawrence.	D. P. Dietrick.
*199	Saturday Afternoon,	Edwin White.	
*200	—————,	Geo. C. Lambdin.	

"Sir Bedivere * * * clutched the sword,
And strongly wheeled and threw it. * * *
So flashed and fell the brand Excalibur;
But ere he dipped the surface, rose an arm
Clothed in white samite, mystic, wonderful,
And caught him by the hilt, and brandished him
Three times, and drew him under in the meer."

Tennyson. "Mort d'Arthur."

201	Landscape,	W. M. Oddie.	T. B. A. Hewlings.
202	After the Storm,	G. R. Bonfield.	W. B. Johnston.
*203	A Lost "Greenhorn" on the Prairie,	A. J. Miller.	
204	Sam Weller,	F. W. Edmonds.	C. M. Leupp.
205	Portrait of Mr. James Rees,	W. E. Winner.	James Rees.
206	Monkey and Dog,	Lotzé.	Joseph Swift.
207	Beacon Hills on the Hudson River, opposite Newburg—painted on the spot,	A. B. Durand.	Artist.
*208	The Picnic,	J. F. Kensett.	J. S. Earle.
209	Summer,	J. L. Williams.	Morton McMichael.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
210	Kenilworth Castle,	Thomas Cole.	C. M. Leupp.
211	The Death Struggle,	Charles Deas.	T. B. A. Hewlings.
212	Portrait of a Lady,	W. E. Winner.	James Rees.
213	Barefooted Boy,	Amateur.	Walter Brown.

NORTH GALLERY.

- 214 Statue of Penelope Rinaldo Rinaldi. Academy.
Presented by J. Rhea Barton, Esq.

Penelope, inspired by Minerva, having penetrated the disguise of Ulysses, as he sits among the crowd of suitors, and determined to offer a trial of strength and skill in which none but himself can triumph, has ascended the "lofty stair" and visited the depository of the royal treasures:—

"There shone, high-heaped, the labored brass and ore,
And there the bow which great Ulysses bore;
And there the quiver, where now guiltless slept
Those winged deaths that many a matron wept."

She reached the bow from the column where it hung in its splendid case, and returned to the hall with the unbended bow and arrows, followed by her virgins, bearing a polished coffer containing the alternate rings of brass and silver through which the arrows were to be shot. She stands in the portal for a moment, concealing with her veil the coming tears, and then addresses the suitors. According to the poet:—

"On either side awaits a virgin fair;
While thus the matron, with majestic air:
Say you, whom these forbidden walls inclose,
For whom my victims bleed, my vintage flows,
If these neglected, faded charms can move?
Or is it but a vain pretence you love!
If I the prize, if me you seek for wife,
Hear the conditions, and commence the strife:
Who first Ulysses' wondrous bow shall bend,
And through twelve ringlets the fleet arrow send,
Him will I follow, and forsake my home,
For him forsake this loved, this wealthy dome,
Long, long the scene of all my past delight,
And still to last the vision of my night."

The statue represents Penelope holding the bow and arrows, and just about to utter the suggestion contained in these lines.

- 215 Murder of Rutland, C. R. Leslie, R. A. Academy.

Rutland Oh! let me pray before I take my death;
To thee I pray: sweet Clifford, pity me!

Clifford. Such pity as my rapier's point affords.

Rutland. I never did thee harm; why wilt thou slay me?

Clifford. Thy father slew my father; therefore die.

Shakspeare, Henry VI., Part 3, Act I.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
216	Rouget de Lisle, a French officer, singing for the first time the <i>Marsellaise</i> Hymn, of which he was the author, at the house of the Mayor of Strasburg, 1792,	Godefroi Guffens.	Academy.

Rouget de Lisle was a young officer of Engineers at Strasburg. He was born at *Sons-le-Salnier*, in the *Puza*, a country of reverie and energy, as mountains commonly are. He relieved the tediousness of a garrison-life by writing verses and indulging a love of music. He was a frequent visitor at the house of the Baron de Diedrich, a noble Alsacien of the constitutional party, the Mayor of Strasburg. The family loved the young officer, and gave new inspiration to his heart, in its attachment to music and poetry, and the ladies were in the habit of assisting, by their performances, the early conceptions of his genius. A famine prevailed at Strasburg in the winter of 1792. The house of Diedrich was rich at the beginning of the revolution, but had now become poor under the calamities and sacrifices of the time. Its frugal table had always a hospitable place for Rouget de Lisle. He was there morning and evening as a son and brother. One day, when only some slices of ham smoked upon the table, with a supply of camp bread, Diedrich said to De Lisle, in sad serenity, "Plenty is not found at our meals. But no matter; enthusiasm is not wanting at our civic festivals, and our soldiers' hearts are full of courage. We have one more bottle of Rhine wine in the cellar. Let us have it, and we'll drink to liberty and the country. Strasburg will soon have a patriotic *fête*, and De Lisle must draw from these last drops one of his hymns, that will carry his own ardent feelings to the soul of the people." The young ladies applauded the proposal. They brought the wine, and continued to fill the glasses of Diedrich and the young officer until the bottle was empty. The night was cold. De Lisle's head and heart were warm. He found his way to his lodgings, entered his solitary chamber, and sought for inspiration at one moment in the palpitations of his citizen's heart, and at another by touching, as an artist, the keys of his instrument, and striking out alternately portions of an air, and giving utterance to poetic thoughts. He did not himself know which came first; it was impossible for him to separate the poetry from the music, or the sentiment from the words in which it was clothed. He sang altogether, and wrote nothing. In this state of lofty inspiration, he went to sleep with his head upon the instrument. The chants of the night came upon him in the morning like the faint impressions of a dream. He wrote down the words, made the notes of the music, and ran to Diedrich's. He found him in the garden digging winter lettuces. The wife of the patriot mayor was not yet up. Diedrich awoke her. They called together some friends, who were, like themselves, passionately fond of music, and able to execute the compositions of De Lisle. One of the young ladies played, and Rouget sang. At the first stanza, the countenances of the company grew pale;—at the second, tears flowed abundantly;—at the last, a delirium of enthusiasm broke forth. Diedrich, his wife, and the young officer cast themselves into each other's arms. The hymn of the nation was found. Alas! it was destined to become a hymn of terror. The unhappy Diedrich, a few months afterwards,

marched to the scaffold at the sound of the notes first uttered at his hearth from the heart of his friend and the voice of his wife.

The new song, executed some days afterwards publicly at Strasburg, flew from town to town through all the orchestras. Marseilles adopted it to be sung at the opening and adjournment of the clubs. Hence it took the name of the *Marseillaise Hymn*. The old mother of De Lisle, a loyalist and a religious person, alarmed at the reverberation of her son's name, wrote to him—"What is the meaning of this revolutionary hymn, sung by hordes of robbers who pass all over France, with which our name is mixed up?" De Lisle himself, proscribed as a Federalist, heard its re-echo upon his ears as a threat of death, as he fled among the paths of Jura. "What is this song called?" he inquired of his guide. "The *Marseillaise*," replied the peasant. It was with difficulty that he escaped.

The "*Marseillaise*" was the liquid fire of the revolution. It distilled into the senses and the soul of the people the frenzy of battle. Its notes floated like an ensign dipped in warm blood over a field of combat. Glory and crime, victory and death, seemed interwoven in its strains. It was the song of patriotism; but it was the signal of fury. It accompanied warriors to the field and victims to the scaffold.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
217	Faust and Marguerite; or, "Deliver us from Evil."	E. Leutze.	James Robb.
*218	The Falconer,	W. E. Winner.	Est. of J. Towne.
*219	David thanking God for his triumph over Goliath,	H. Schweinger.	Artist.
*220	Ahasuerus,	Von Schendel.	do.
<p>"And Harbonah, one of the chamberlains, said before the king, Behold also the gallows, fifty cubits high, which Haman had made for Mordecai, who had spoken good for the king, standeth in the house of Haman. Then the king said, Hang him thereon.</p> <p>"So they hanged Haman on the gallows that he had prepared for Mordecai. Then was the king's wrath pacified."—<i>Book of Esther</i>, chap. vii. v. 9, 10.</p>			
221	Scene in Spain,	Unknown.	Est. of J. Towne.
222	Landscape,	Bonnington.	C. Robinson.
223	do.		Est. of J. Towne.
224	River Delaware,	G. R. Bonfield.	do.
225	Philadelphia from Cooper's Point,	T. B. Ashton.	do.
*226	Wind River Mountain, Oregon,	Alfred J. Miller.	The Artist.
227	The Tempest,	French Artist.	Est. of J. Towne.
228	Portrait of Chilon,	Goltzius.	James Robb.
229	Death on the Pale Horse,	B. West, P. R. A. Academy.	

Revelations, Chapter VI.—1. And I saw when the Lamb opened one of the Seals, and I heard as it were the noise of thunder, one of the four Beasts saying, Come and see.

2. And I saw, and behold, a White Horse; and he that sat on him had a bow; and a crown was given unto him; and he went forth conquering and to conquer.

3. And when he had opened the second Seal, I heard the second Beast say, Come and see.
4. And there went out another horse that was Red; and power was given to him that sat thereon, to take peace from the earth, and that they should kill one another; and there was given unto him a great sword.
5. And when he had opened the third Seal, I heard the third Beast say, Come and see. And I beheld, and lo, a Black Horse; and he that sat on him had a pair of balances in his hand.
6. And I heard a voice in the midst of the four Beasts say, A measure of wheat for a penny, and three measures of barley for a penny; and see they hurt not the oil and the wine.
7. And when he had opened the fourth Seal, I heard the voice of the fourth Beast say, Come and see.
8. And I looked and beheld a Pale Horse, and his name that sat on him was Death, and Hell followed with him. And power was given unto him over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth.
9. And when he had opened the fifth Seal, I saw under the altar the souls of them that were slain for the word of God, and for the testimony which they held.
10. And they cried with a loud voice, saying, How long, O Lord, holy and true, dost thou not judge and avenge our blood on them that dwell on the earth?
11. And white robes were given unto every one of them, that they should rest for yet a little season, until their fellow-servants also and their brethren, that should be killed as they were, should be fulfilled.

Description of the Picture.—Death on the Pale Horse (Rev., ch. vi. ver. 8) is represented destroying Man and all living things, in every direction. The Powers of Hell follow on the clouds behind him. An image of the devouring mortality is seen in the sudden death of a young mother and her infant son. She is supported by her husband, who, at the same time, extends his arms, as it were, to stop the galloping of the Pale Horse. Her daughter, a beautiful child, in a pathetic attitude, endeavors to succor her. Everything shows this to be a family of rank. The destruction by wild beasts, is represented by a lion and lioness rushing upon a tumultuous group of men on horseback, and on foot, who are endeavoring, in turn to destroy their assailants. A wild bull is seen attacking the crowd behind, and tossing a youth in the air. The furious animal is himself assailed by the dogs. In the clouds an eagle and heron are engaged in mortal combat; and, on the foreground, a dove lamenting over its dead mate. Near the bull, but somewhat further in the picture, a young man is struck dead by lightning, on the supposed day of his intended marriage: his brother is supporting his lifeless body, and a young female, his intended bride, gazing wildly on him. A number of figures are seen in confusion, terror, and astonishment, at this awful visitation. Over their heads the firmament is rent; the clouds are broken; the thunders and lightnings let loose, and the heavens rolled together “as a scroll,” (Rev., ch. vi. ver. 14.) The destruction by Famine is represented by a sallow, emaciated man, with a wrinkled visage and hollow eyes, on his knees, endeavoring to dig up some wild roots with his

long nails, to appease the ravenous cravings of nature. His empty cup lies beside him. Close to this, the destruction by Pestilence is figured by a woman with an expression of pain and malady in her wan countenance and crouching attitude. The destruction by War is represented by a figure in helmet and armor, mounted on a red horse, with his sword raised in the act of charging; and the clouds of battle rising before him. Near this scourge of the human race, a man mounted on a black horse, with the balances, is seen. (Rev., ch. vi. ver. 5.) Christ crowned with a bow in one hand, and a quiver at his shoulder, mounted on a white horse, is going forth "conquering and to conquer." (Rev., ch. vi. ver. 2.) On the foreground beneath, the Serpent lies with his head bruised, in fulfilment of the sacred word. The eyes of the Redeemer are fixed upon the souls of the martyrs, who are ascending in glory to heaven. (Rev., ch. vi. ver. 9.) This mysterious representation, which forms so beautiful a part of the picture, is introduced here as another emblem of the final accomplishment of the Christian dispensation at the last day. In the background, on this side of the picture, a Roman army appears on its march, loaded with the golden spoils of the Temple of Jerusalem, and driving along the Hebrew captives. On the still more remote sea-coast, a Christian fleet is seen, and the landing of the crusaders to recapture the Holy City.

The general effect proposed to be excited by this picture is the terrible sublime and its various modifications, until lost in the opposite extremes of pity and horror—a sentiment which painting has so seldom attempted to awaken, that a particular description of the subject will probably be acceptable to the public.

In poetry, the same effect is produced by a few abrupt and rapid gleanings of description, touching, as it were, with fire, the features and edges of a general mass of awful obscurity; but in painting, such indistinctness would be a defect, and imply that the artist wanted the power to portray the conceptions of his fancy. Mr. West was of opinion, that, to delineate a physical form, which in its moral impression would approximate to that of the visionary Death, of Milton, it was necessary to endow it, if possible, with the appearance of superhuman strength and energy: he has, therefore, exerted the utmost force and perspicuity of his pencil on the central figure. He has depicted the King of Terrors with the physiognomy of the dead in a charnel-house, but animated almost to ignition with inextinguishable rage—placed on his head the kingly crown, and clothed the length of his limbs with a spacious robe of funereal sable. His uplifted right hand holds no sceptre, but is entwined with the Serpent who first brought death into the world, and he launches his darts from both hands in all directions with a merciless impartiality. His horse rushes forward with the universal wildness of a tempestuous element, breathing livid pestilence, and rearing and trampling with the vehemence of unbridled fury. Behind him is seen an insidious demon bearing the torch of Discord, with a monstrous progeny of the reptile World—

"All prodigious things,
Abominable, unutterable, and worse
Than fables yet have feigned or fear conceiv'd,
Gorgons, and Hydras, and Chimæras dire"—

The Ministers of Hell, who had "power given to them over the fourth part of the earth, to kill with the sword, and with hunger, and with disease, and with the beasts of the earth."

The next character on the canvas, in point of consequence, is **THE RIDER ON THE WHITE HORSE**. As he is supposed to represent the Gospel, it was requisite that he should be invested with those exterior indications of purity, excellence, and dignity, which are associated in our minds with the name and office of the Messiah. But it was not **THE SAVIOUR**, healing and comforting the afflicted, or "the meek and lowly JESUS," bearing with resignation the scorn and hatred of the scoffing multitude, that was to be represented—it was the King of kings, going forth "conquering and to conquer," to bruise the head of the Serpent, and finally to put all things under his feet. He is, therefore, painted with a solemn countenance, expressive of a mind filled with the thoughts of a great enterprise; and he advances onward in his sublime career with that serene majesty in which Divine Providence continues, through the storms and commotions of the temporal world, to execute its eternal purposes. He is armed with a bow and arrows, the force and arguments of Truth, and leaves behind him, as passing vapor, all those terrible tumults and phantoms which make up the auxiliaries and retinue of Death. At the first view, he seems to be only a secondary character, but on considering the business of the scene, it will be obvious that he is the Great Leader, and that all the others but follow in his train, and carry into effect the inferior objects of his heavenly mission, as he goes toward that glorious region in which appear "the souls of them that were slain for the word of God, and for the testimony which they held."

The third of the apocalyptic characters is **THE RIDER ON THE RED HORSE**. Mr. West has represented him simply as a warrior armed with "the great sword." He is advancing in the same direction as the Messiah, thereby intimating that those wars which have accompanied the progress of the Christian religion, and of which he is the type and emblem, are a part of the divine scheme for effectually diffusing it throughout the whole earth. It will be observed, that the horse in this instance is caparisoned as a war horse; but those of Death and the Messiah are without reins, being guided only by the will of their riders. The prophetic vista beyond this character shows in one division, the Romans under Titus returning with the spoils of Jerusalem, and in the other, the crusaders contending with Saracens.

Behind the Messiah and the Warrior, **THE RIDER ON THE BLACK HORSE** is seen coming forward. He is represented with the steady countenance of a man scrupulous in his estimate of things; stern in his decisions, and likely to require the execution of his adjudications with the unrelenting solemnity of a terrible judge. He bears those balances in his hands in which mankind are "weighed and found wanting;" and Pestilence and Famine are seen before him in the form of a wretched woman and an emaciated man, absorbed in the feelings of their own particular misery. He follows the two preceding characters, and is supposed to typify the skeptical philosophy which affects to estimate Christianity by the temporary circumstances that have arisen in the course of its progress, while it is itself but a part of the great cloud of mysteries which envelop the present and future purposes of religion.

The domestic group, in the foreground, represents a family belonging to that

class of society who are supposed to be safe beyond the reach of the ordinary casualties of life, but who are still not further remote from the darts of Death. It is here that the painter has attempted to excite the strongest degree of pity which his subject admitted, and to contrast the surrounding horrors with images of tenderness and beauty. The mother in the prime of life, is represented as having expired in the act of embracing her children, and the woe of sudden death is still more emphatically expressed in the lovely infant that has fallen from her breast. The husband deprecates the wrath of the hideous spectre that advances over them all, while the surviving daughter catches hold of her mother, sensible only of the loss which she has sustained by the death of so kind a parent.

In the other groups which form the right-hand division in the picture, the artist has shown the anarchy of the combats of men with the beasts of the earth. The chief of the human figures in this division is the one in the act of launching his javelin at a lion, which has seized and brought down a man and his horse. In the character with the javelin, Mr. West has endeavored to delineate that species of courageous muscular strength which enables some men to face, with an undaunted countenance, the rage of the most ferocious animals. The sedate bravery of his look affords a fine contrast to the alarm and terror of the man who is seized by the enraged lion, which he had wounded with his spear. Below them is a youth who has broken his lance in the combat, and received a fatal blow on the head; behind them a horseman comes forward with an uplifted sword, in the act of striking at a lioness that is springing upon him and his horse. But the story of this group would have been incomplete, had the lions not been shown conquerors, to a certain extent, by the two wounded men who are thrown down as overcome, beneath the hoofs of the horse of Death. The one with his back towards the spectator seems to regain his strength, and, by still holding his dagger, indicates a wish to renew the fight; the other, irrecoverably dashed out of the combat, and, having lost his weapon, grasps at the head of his horse with a useless exertion of bewildered sense. The pyramidal form of this large division is perfected by a furious bull torn by dogs, as he tosses on his horns the body of a youth.

In this portion of the picture, the firmament is rent asunder by bursts of lightning, and a distant group is seen startled by the death of a young man who has been struck with the thunderbolt, and whose friends support him in their arms. The interest of the episode is increased by the figure of a young woman flying from the scene of terror, but who is still induced to look back, as if constrained by affection for the victim.

The principle of destruction is exemplified through every part of the subject. In the upper regions of the clouds, the audacious eagle is seen pouncing on the heron, and near the dead serpent in the foreground, the affectionate dove depletes its mate that has just expired.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
*230	Marine,	T. Birch.	Est. of J. Towne.
231	The Three Marys,	Schwartz.	
232	St. Veronica,	Unknown.	Harry Connely.
233	Portrait of Rubens,	De Roos.	Academy.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
234	James Ross, late of Pittsburg,	T. Sully.	Academy.
235	Rev. Dr. Pilmore,	John Neagle.	St. George's Society.
236	Henry Clay,	do.	Clay Club.
*237	Cattle,	Joshua Shaw.	Est. of J. Towne.
*238	Interior,	Unknown.	do.
*239	The Bad Husband,	F. Melzer.	Artist.
240	Bay of Naples and Coast of Baie,	S. Denis.	James Robb.
241	The Prodigal Son's Return,	B. West.	S. Seguin.
242	Portrait of a Lady,	J. Singleton Cop- ley.	Mrs. Elwyn.
243	The Triumph of Love,	B. West.	S. Seguin.
244	The Martyrdom of St. Lawrence,	Titian.	Estate of Mrs. Meade.

"St. Lawrence had charge of the holy treasure, and distributed its revenues among the poor. Being ordered by the prefect to send him the money committed to his care, he presented to him the indigent people whom he assisted. 'Behold,' said he, 'in the persons of these poor men, the treasure you require.' Irritated at these words, the prefect condemned him to a most cruel death. Stripped of his clothing, the saint was placed upon a gridiron, and sentenced slowly to suffer the punishment of fire. Amid the most agonizing torments he retained his usual composure, and continued, until he expired, to pray that God would convert the Romans."—*Lives of the Saints.*

245	Landscape—Mountain Scenery,	S. Denis.	James Robb.
246	The Battle of Bender,	B. West.	S. Seguin.
247	Scene from the "Tempest,"	do.	do.
248	Apollo and Hyacinthus,	do.	do.
249	Fire at Night,	Vanderpool.	Academy.
250	Cattle,	Wm. McMurtrie,	do.
251	Sir Walter Raleigh,	Vanderpool.	do.
252	Adam and Eve,	Carlo Lotti.	do.

"And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof and did eat; and gave also unto her husband with her; and he did eat."—*Genesis*, iii. 6.

253	Queen Victoria,	T. Sully.	St. George's Society.
254	Camel in the Desert,	Paul Weber.	John Cooke.
*255	Landscape,	T. Doughty.	Est. of J. Towne.
*256	Do.	A. Fisher.	do.
257	Paul and Barnabas,	B. West, P. R. A.	Academy.

"Then all the multitude kept silence, and gave audience to Barnabas and

Paul, declaring what miracles and wonders God had wrought among the Gentiles by them."—*Acts*, xv. 12.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
258	The Tribute Money, after Rubens,	T. Sully.	Academy.
259	The Dead Man restored to Life by touching the Bones of the Prophet Elisha,	Wash. Allston.	do.
<p>"And the bands of the Moabites invaded the land at the coming in of the year. And it came to pass, as they were burying a man, that behold they spied a band of men, and they cast the man into the sepulchre of Elisha, and when the man was let down and touched the bones of Elisha, he revived."—<i>2 Kings</i>, xiii. 20.</p>			
260	Musidora, after West,	C. R. Leslie.	Academy.
261	A Sketch,	Unknown.	
262	Landscape,	A. Fisher.	Est. of J. Towne.
263	Do.	T. Birch.	do.
264	Infant Saviour and St. John,	After Raphael.	Academy.
265	Nymphs,	Polemberg.	do.
266	Cupid,	Schedone.	do.
267	Marine,	Unknown.	John Cooke.
268	Dutch Courtship,	Grausbeck.	Academy.
269	Italian Landscape,	Unknown.	J. Cooke.
270	Cupid,	Schedone.	Academy.
271	Roman Aqueduct at Alcala (Spain), with Caravan of Muleteers,	Bossuet.	do.
272	Benjamin West, P. R. A.,	Himself.	S. Seguin.
273	Gil Blas securing the Cook in the Robbers' Cave,	J. Opie.	Academy.
274	The Blacksmith Shop,	Culverhouse.	T. B. A. Hewlings.
275	Interior of a Dutch Cottage, from the original by Drolling in the Louvre,	Chassevente.	Jno. A. Brown.
276	The Cherry Girl,	Van Tol.	Academy.
277	Mary Washing the Feet of Jesus, from the original by Paul Veronese,	Gagey.	Jno. A. Brown.
278	The Recovery,	Carl Hubner.	Academy.
279	Portrait of a Gentleman,	G. Stuart.	Mrs. Elwyn.
280	Charles Kemble,	T. Sully.	Academy.
281	Marine,	C. Kannoman.	Artist.
282	Fanny Kemble,	T. Sully.	Academy.

NORTH-WEST, OR STATUE GALLERY.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
283	A Bacchante,	Cerrachi.	Academy.
284	Morning,	Mosier.	Ogden Haggerty.
285	Psyche,		Est. of J. Towne.
286	Bust of Henry Clay,	Cleavenger.	James Robb.
287	The Gate of the Baptistry of St. John, at Florence—A Cast from the original,	Lorenzo Ghiberti.	Academy.

“Andreas di Pisano,” after a labor of twenty-two years, executed the first of the gates of the Baptistry of St. John at Florence. It contained twenty-four panels. The bas-reliefs represent the life of St. John the Baptist, from his birth to his death. It was commenced in the year 1330. The second and third gates were made in the succeeding century, by Lorenzo Ghiberti. The second was divided into twenty-eight panels. In the twenty upper ones are represented the principal histories of the New Testament, and on the eight lower ones are the four Evangelists and four doctors of the church. One of them is writing, another reading, another meditating, and all are distinguished by their attitude and costume.

The third gate of the Baptistry of St. John at Florence, a work of Lorenzo Ghiberti, is that from which this is a cast. It exhibits two parts, divided into ten panels, containing bas-reliefs, the subjects of which, taken from the Old Testament, were selected by Leonardo Bruni d'Arezzo, Chanceller of the Florentine Republic. Varchi calls this gate a marvellous work, and perhaps unique in all the world. D'Agincourt considers it one of the most precious monuments of modern art. Michael Angelo judged it worthy to be “the Gate of Paradise.”

1. This first bas-relief represents the creation of Adam and Eve;—also when they ate the forbidden fruit;—and when the angel drove them from Paradise.
2. Represents Adam and Eve with their children still young. Cain offers his first-fruits, and Abel sacrifices the best and the fattest of his flock. Cain tills the ground. In the distance Abel takes care of his flock. Cain, under the influence of envy, kills his brother. God appears to Cain, and asks him what he has done with his brother Abel.
3. Noah is coming out of the Ark: himself, his wife and children, and everything that was there. He offers a sacrifice. The rainbow appears as an eternal covenant between God and him. Noah is seen planting a vineyard, and having taken of the juice of his fruit, he becomes drunken. In this condition he is scoffed at by Ham, but his two other sons cover him with a mantle.
4. Three angels appear to Abraham in the vale of Mamre. He is about to sacrifice his son Isaac. His servants go with him to the foot of the moun-

tain, where he has commanded them to remain. An angel arrests the hand of Abraham, and shows him a ram for an offering in the place of his son.

5. Birth of Jacob and Esau. While Esau is at the chase, Jacob, assisted by Rebecca his mother, receives the blessing of Isaac, by covering his hands and neck with the skin of a goat, in order that his father, who could not see, might believe, from his hairy hands, that it was Esau his brother.

6. Ghiberti, desiring to exercise his talents in the most difficult things, and where the greatest art was required, exhibits here the principal incidents in the life of Joseph. He is put into a well by his brethren: then sold to Potiphar, he explains the dreams of Pharaoh; he foretells the dreadful famine which threatens Egypt, and provides for it abundantly. Pharaoh admires his wisdom, and crowns him with honors. Jacob sends his sons to Egypt to buy corn; Joseph recognizes his brethren, and gives them a great feast. Has the golden cup hid in the sack of Benjamin, and after it has been found, Joseph makes himself known to his brethren.

7. Represents Moses on the top of Mount Sinai, receiving from God the tables of law. Lower down and separately, Joshua is seen prostrate, and at the foot of the mountain, the terrified Israelites awaiting the return of their Lawgiver.

8. While the Ark carried by the Levites is stopped in the middle of the Jordan, Joshua passed over, followed by the Israelites. Twelve men, chosen from the twelve tribes, take from the river each a stone to form the monument commemorative of this miraculous passage. Farther on are seen the twelve tents erected by the order of Joshua, and in the background the Holy Ark carried around the walls of Jericho, which the Jews took in seven days, the walls having been thrown down by the sound of trumpets only.

9. David, the Conqueror of Goliath, defeats the Philistines, and returns in triumph, carrying the head of the giant in his hand. The people of God meet him singing, "Saul has killed his thousands, and David his tens of thousands."

10. Represents the Queen of Sheba, with her vast retinue, visiting Solomon, and offering him rich presents.

The fields or frames which surround the panels, exhibit little niches, with twenty small upright figures, representing sibyls and prophets; four figures recumbent and twenty-four heads, among which is the portrait of the artist Lorenzo Ghiberti, and that of his father and master Bartoluccio, who assisted him in the work. Near these busts is this inscription:—

Laurentii Cionis de Ghibertis opus, mira arte fabricatum.

The frame, also of bronze, is enriched with festoons of fruits and flowers, with birds and beasts.

The price of this gate was 14,580 florins.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
288	The Wine Presser,	Bartolini.	Ogden Haggerty.
289	The meeting of Hero and Leander on the shore of the Hellespont,	Carl Steinhauser.	Academy.
290	The Fisher Boy,	do.	James Robb.
291	Diana,	do.	do.
292	Bust of the late Gen. R. T. Lytle,	Powers.	C. Macalester.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
293	Commodus,	From the Antique.	Academy.
294	Bacchante,	Cerraehi.	do.
*295	Sea Eagles and their Prey,	W. Joman.	
*296	Wreck of the Coromandel,	A. Pleysier.	
*297	Marine View: Shipwreck and Rescue,	P. T. Schotel.	
297½	Bust of Henry Clay,	H. Cannon.	Academy.

SOUTH-WEST GALLERY.

298	Landscape and Cattle,	Salvator Rosa.	Mrs. Meade.
299	Toilet of Venus,	Natoire.	James Robb.
300	Landscape,	Unknown.	John Cooke.
301	Musie Party,	Olivier.	Academy.
302	Marine: Rocky Coast,	G. R. Bonfield.	James Robb.
303	Falls of Terni,	Joseph Vernet.	do.
304	Rev. Dr. Bethune,	J. Neagle.	Mrs. Elwyn.
305	Innocence,	J. B. Weenix.	
306	Herodias receiving the Head of St. John the Baptist,	Guercino.	James Robb.
307	The Transfiguration—after Raphael,	George S. Cooke.	do.
308	Shipwreck: Storm clearing away,	Joseph Vernet.	Academy.
309	Landscape,	T. Doughty.	James Robb.
310	Sea View, off the Scheld,	P. T. Schotel.	Artist.
311	Bavarian Highlands,	H. Schilbaeh.	do.
312	Magdalen—after Corregio,	Dekelmann.	
313	Christ Healing the Sick,	B. West, P. R. A.	Penna. Hospital.
<p>“And the blind and the lame came to him in the Temple, and he healed them. And when the chief priests and the scribes saw the wonderful things that he did, and the children crying in the Temple, and saying Hosannah to the Son of David, they were sore displeased.”—<i>Matthew</i>, xxi. 14.</p>			
314	Fisherman's Fireside,	Eikhoudt.	James Robb.
315	Ganymede,	Guido.	Academy.
316	A Cobbler,		T. B. A. Hew- lings.
317	Commodore McDonough,	Morse.	Mrs. Elwyn.
318	Summer Evening on the Border of a Lake,	Ild. Stoequart.	Artist.
319	Sketch: supposed to be original,	Paul Veronese.	T. B. A. Hew- lings.
320	Fruit Piece,	Raphael Peale.	Academy.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
321	The Devil's Bridge,		Mrs. Com. Hull.
322	Head of an Old Man,	Salvator Rosa.	Academy.
323	Landscape,	H. Warren.	Est. of J. Towne.
324	Head of an Old Man,	Salvator Rosa.	Academy.
325	A Calm,	Joseph Vernet.	James Robb.
326	Dead Game,	Snyders.	Academy.
327	Turkey and Chickens,	do.	do.
328	Colonel Irving, U. S. A.,	H. Inman.	Mrs. Elwyn.
329	Falls of Tivoli,	Joseph Vernet.	James Robb.
330	Landscape; Swiss View,		J. Cooke.
331	THE DELIVERANCE OF LEYDEN,	Wittkamp.	Academy.

In 1574, during the cruel wars carried on by Philip II., Leyden was besieged by the Spaniards under Valdes. The King of Spain, after a long course of barbarity conducted by the Duke of Alva, had offered by proclamation a free pardon to all, except the Prince of Orange, who should come in and sign an abjuration of their heresy. The provinces universally rejected the offer, and resolved on maintaining their liberties to the last. Although threats had been uttered against Leyden, and a fearful attack was expected, and the Prince of Orange had given the strictest orders for victualling and preparing the town, proper precautions were by some fatality neglected, and the inhabitants were exposed to the pressure of a thousand wants during the most obstinate and bloody siege the Netherlands had yet experienced. The Spaniards by a strict blockade reduced it to the last extremity. The Dutch could muster no force adequate to its relief. Despair and necessity were the cause of prodigious endurance and efforts. The inhabitants lived on the carcases of their fellow-citizens. Women lined the ramparts, and performed the duty of soldiers. Six thousand persons out of twenty thousand died of famine. When summoned to surrender, the survivors replied that they could not want subsistence so long as their left arms remained, on which they could feed, while with the right they defended the city. Vanderwerf, the Burgomaster—the central figure of the picture—was at the time solicited by some of the inhabitants to surrender. He said to them: “My friends, since I must die, it is of little importance whether I fall by you or by the enemy: cut me to pieces and divide the pieces among you; I shall die satisfied if I can be in any way useful.”

At the moment that has been described, the magnanimous resolution was formed of breaking down the dikes, and letting the ocean overflow the Rhineland. Information was given to the besieged by their countrymen at a distance, by means of carrier pigeons, that the dikes of the Meuse and the Issal had been opened. After some time, the sea, impelled by a violent southwest wind, rushed in and drove the inundation with such fury against the besiegers, that Valdes, fearing that his army would be swallowed up in the waves, was obliged to draw off his forces, and relinquish the enterprise. The Admiral of Zealand, Louis Boissot, then advanced with his little fleet of flat-bottomed boats, which had been prepared for the relief of the brave

citizens, sailed over the newly formed expanse, and triumphantly entered the city.

The Prince of Orange soon arrived among the gallant inhabitants. After rewarding the Admiral and the commander of the town, Douza (or Does), and the officers and soldiers, he offered to the town the option of two benefits—an immunity from taxes for a certain period, or the foundation of a University in the city. The citizens crowned their former glory by choosing the latter part of the alternative. It is to this circumstance that the celebrated University of Leyden owes its existence.



No. 1. Is the *Burgomaster* of the town, Pieter Adrianszoon Vanderwerf, always calm, but deeply moved. He is raising his eyes towards heaven, as thanking the God of his country.

No. 2. *Pieter Corneleszoon Manalant*, an Evangelical Preacher, apostle of the Protestant religion.

No. 3. The Military Chief, *Van der Does*.

No. 4. *Gerard Van der Laan*, Captain of Volunteers, who has returned from the outside of the town, where he has protected Boissot's boats.

No. 5. The Poet, *Pieter Janszoon Van der Morsch*, wounded during the siege.

No. 6. Is a portrait of the Painter, *M. Wittkamp*.

The groups dispersed over the picture represent different classes of society. The deliverance of the town and the arrival of bread are the two sentiments that cause a thrill among the wretched inhabitants, who had been on the brink of the grave. At this moment the hero Vanderwerf is not forgotten. They who a little while before endeavored to shake his courage by their threats, now bless him as a protecting divinity. They have undergone sufferings, but they are now relieved. The people manifest their gratitude; they bow down before the civic virtue and the sublime power of religion, which were certainly the great supporters of the courage of Leyden.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
332	Landscape,		John Cooke.
333	Interior,	Van Ostade.	Academy.
334	View near Hartford,	T. Doughty.	do.
335	Landscape and Cattle, after Cuyp,	do.	James Robb.
336	Old Man with a Sheep,		do.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
337	Repentance of St. Peter,	Spagnoletto.	Mrs. Meade.
338	Hagar and Ishmael,	B. West, P. R. A.	S. Seguin.
339	Communion of the Sick,	D. Huntingdon.	James Robb.
340	Fruit and Flowers,		H. Connely.
341	Iconoclasts, or Image Breakers,	E. Leutze.	James Robb.
342	St. Thomas, of Villaneuve, Distribut- ing Alms,	After Murillo.	Mrs. Meade.
343	Children and Fruit,	Unknown.	James Robb.
344	Judith and Holofernes,	C. Jacobs.	Academy.
<p>"Then Judith, standing by his bed, said in her heart, O Lord God of all power, look at this present upon the work of mine hands for the exaltation of Jerusalem. For now is the time to help thy inheritance, and to execute mine enterprises, to the destruction of the enemies which have risen against us.</p> <p>"Then she came to the pillar of the bed, which was at Holofernes's head, and took down his falchion from thence, and approached to his bed, and took hold of the hair of his head and said, Strengthen me, O Lord God of Israel, this day.</p> <p>"And she smote twice upon his neck with all her might, and she took away his head from him."—<i>Book of Judith</i>, xiii. 4, 8.</p>			
345	Landscape,		Academy.
346	Landscape,	Backhuysen.	C. S. Sharpless.
347	Apricots and Grapes,		Mrs. Jackson.
348	Falls of Niagara,	G. Grunewald.	do.
349	Dutch Landscape,		Academy.
350	Morning,	A. B. Durand.	James Robb.
*351	Tribute Money,	J. Billarman.	Artist.
352	Imprisonment of Early Christians,	D. Huntingdon.	James Robb.
*353	Snow Scene,	G. Grunewald.	Artist.
354	Dutch Gardeners,	Van Asch.	Academy.
*355	View on the Pocono Mountain,	G. Grunewald.	Artist.
356	Madonna,		Est. of J. Towne.
357	Dutch Gardeners,	Van Asch.	Academy.
358	Evening,	A. B. Durand.	James Robb.
*359	Christ in the Garden,	Augustus Piron.	Artist.
*360	Wood Scene,	G. Grunewald.	do.
361	Falls of Tivoli,	Miesoff.	Mrs. Meade.
362	Landscape,	Salvator Rosa.	Academy.
363	Tobias Receiving his Wife Sarah,	E. J. Casel.	J. G. Sus.
364	Interior of St. Peter's, Rome,	Geo. S. Cook.	James Robb.
*365	View of the City of Dresden,	C. Koster.	Artist.
*366	Amphitrite,	J. Schoppe.	do.
367	Hawk among Chickens,	Snyders.	James Robb.

ROTUNDA.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
368	Antinous,	After the Antique.	Academy.
369	Lion,	C. Steinhauser.	James Robb.
370	Bust of Diana,	After the Antique.	Academy.
371	Bust,	A. J. Bailey.	
372	Sleeping Cupid,	C. A. Fraikin.	do.
373	Bust of Hamilton,	Cerrachi.	do.
374	Bust of an Artist,	A. J. Bailey.	
375	Head of a Lady,	J. C. Badger.	Mr. Ware.
376	The three Marys—after Westall,	J. F. Bowen.	Artist.
377	Crayon Head of a Child,	Alex. Lawrie, Jr.	W. Harrison.
378	Crayon Head of a Girl,	do.	E. M. Lewis.
379	Bust of a Laughing Boy,	C. A. Fraikin.	Academy.
380	Female Head,	do.	do.
381	Full length Portrait of Gen. Jackson,	T. Sully.	Artist.
382	Head of Washington, modelled from Life,	Mrs. Wright.	H. P. Beek.
383	Crayon Head of a Lady,	Geo. C. Lambdin.	J. P. Aertsen.
384	Fortune-telling,		T. B. Hew- lings.
385	Crayon Head of a Child,	Geo. C. Lambdin.	
386	Crayon Head of a Lady,	W. H. Furness, Jr.	E. H. Butler.
387	Crayon Head of a Boy,	Alex. Lawrie, jr.	E. M. Lewis.
388	Bust of a Boy,	A. H. Briseoe.	J. H. Briseoe.
389	Marble Bust of Minerva,	After the Antique.	Academy.
390	The Singing School,	Lucea della Robbia.	do.
391	Bust of a Lady,		J. Cooke.
392	Bust of Diogenes,	After the Antique.	Academy.
393	Vase in Porphyry; presented to Jo- seph Bonaparte by the Prince of Sweden,		James Robb.
394	Bust of Franklin,	Houdon.	Academy.
395	Bust of Lafayette,	Greenough.	do.
396	Vase, match to 393,		James Robb.
397	Bust of Washington,		J. Cooke.
398	Bust of Judge Hopkinson,	Cleavenger.	Academy.
399	Forest Scene in France, in Water Colors,	Louis Pelletier.	J. W. Bates.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
400	Landscape, Water Colors,	Geo. W. Holmes.	Artist.
401	Bust of J. Q. Adams,		
402	Full length of Washington,	G. Stuart.	Academy.
403	Crayon Head of a Child,	Geo. C. Lambdin.	Artist.
404	Bust of Son of Laocoon,	After the Antique.	Academy.
405	Head of a Boy,	Geo. C. Lambdin.	H. P. Beek.
406	Miniature of a Boy,	Frederika Bremer.	J. S. Hart.
407	Miniature of a Gentleman,	Southworth.	T. B. A. Hew- lings.
408	Engravings,	Samuel Sartain.	Artist.
409	Landscape in Moss,	E. M. Lewis.	do.
410	Copy in Mosaic, from Claude Lorraine,	Savlini.	J. A. Brown.
411	The Destruction of Jerusalem; enamel,	After Kaulbach.	C. F. Hagedorn.
412	Crayon Head of a Lady,	W. H. Furness, Jr.	E. H. Butler.
413	Venus and Cupid,	C. A. Freikin.	Academy.
414	Daughter of Niobe,	After the Antique.	do.
415	Miniature of a Gentleman,		T. B. A. Hew- lings.
416	Charity; enamel,	German Artist.	E. Mitchell.
417	Model in Wax of a Gentleman,	G. M. Miller,	J. McCloud.
418	Miss Frederika Bremer,	W. H. Furness, Jr.	J. S. Hart.
419	The Morning Bath,	R. Rowley.	Miss Rowley.
420	The new Court-House to be erected in Camden, N. J.,	S. Sloan.	Artist.
421	Original Design for Associated Dwell- ings,	Henry Sartain.	do.
422	Bust of Venus of Arles,	After the Antique.	Academy.
423	Bust of Maria Louisa,	Canova.	do.
424	Bust of Caracalla,	After the Antique.	do.
425	Count d'Estaing,		Mrs. Meade.
426	Group in Stone, illustrative of Burns's Tam O'Shanter,	Jas. Thom, late of Scotland.	Franklin Insti- tute.

"—— Ae market night,
 Tam had got planted unco right,
 Fast by an ingle bleezing finely,
 Wi' reaming swats, that drank divinely;
 And at his elbow, Souter Johnny,
 His ancient, trusty, drouthy crony.
 Tam lo'ed him like a vera brither;
 They had been fou' for weeks thegither.

The night drave on wi' sangs an' clatter,
 And a' the ale was growing better:
 The landlady and Tam grew gracious,
 Wi' favors seeret, sweet, and precious;
 The souter tauld his queerest stories;
 The landlord's laugh was ready ehorus;
 The storm without might rair and rustle,
 Tam did na mind the storm a whistle."

NO.	SUBJECT.	ARTIST.	POSSESSOR.
427	Bouquet, carved out of one piece of American Oak,	A. Bailly.	J. Bailly.
428	Full length portrait of George Fred. Cooke, as Richard III.,	T. Sully.	Academy.
429	Bust of a Gentleman,	W. M. Swayne.	
430	do. Plato,	After the Antique.	do.
431	do. Seneca,	do.	do.
432	Bust,		
433	Washington,	Cerrachi.	Mrs. Meade.
434	J. Hemphill,	Trentanove.	R. C. Hemphill.
435	Bust,		
436	Bust of Judge Marshall,	Frazee.	Miss Peters.
437	Pair of Vases,		Mrs. Meade.
438	Bust of a Gentleman,	H. Cannon.	D. W. Coxe.
439	do. Phocion,	After the Antique.	Academy.
440	Patrick Lyon,	J. Neagle.	do.
441	Bust of Plato,	After the Antique.	do.
442	Tapestry,		T. B. A. Hew- lings.
443	Peace and Plenty,	R. Rowley.	Artist.
444	Bust of H. Cannon,	H. Cannon.	Academy.
445	Fidelity,		Est. of J. Towne.
446	The Cnidian Venus,		Wm. Struthers.
447	Canova's Venus,		do. do.
448	An Angel,	Christian Seel.	do. do.
449	Washington Allston,	Cleavenger.	Academy.
450	Venus de Medici,	After the Antique.	do.
451	Miniature of a Gentleman,	Southworth.	T. B. A. Hew- lings.
452	do. Lady,	do.	do.
453	do. Lady,	Guidi.	T. Mellon.
454	do. Gentleman,	do.	do.
455	The Greek Maiden,	Southworth.	T. B. A. Hew- lings.
456	Specimen of Chromotography,	Thurwanger.	

NO.	SUBJECT.	ARTIST.	POSSESSOR.
457	Visit of the Duke D'Aumale to the Silk-Weaving Establishment of M. Carquillat, of Lyons,		Mitchell, Brog- nard, & Co.

This Picture, as also the inscription under it, is solely the work of the Jacquard Loom; the lights and shades being formed entirely by the skilful intermixture of the black and white threads of silk.

458 Talbotype, colored, of Mad. Thillon. M. A. Root.

459 Battle of the Centaurs and Lapithæ
(a model in clay in the centre of
the Rotunda), J. Lough. do.

At the marriage of *Pirithous*, one of the Lapithæ, with *Hippodamia*, the chiefs of the Lapithæ were assembled to celebrate the nuptials. The Centaurs were also invited to the festivity. One of them, *Eurytus*, inflamed by wine, resolved to make the bride his prize, and, in his fury, seized her by the hair to carry her off. His companions followed his example, and each, according to his fancy, fastened upon one of the female attendants of the bride. The Lapithæ instantly resented this brutal outrage, and the fight became general. Many of the Centaurs were slain, and the rest compelled to retreat.

This Group, the work of Mr. Lough, a British Artist, is truly original, both in conception and execution. Though so many large figures, men and horses, are brought together, the whole is combined with an admirable harmony of design. The attitudes of the male figures exhibit strength and grace, and the females the beauty, delicacy, and alarm of their sex. Near the top of the pyramid, the Bride is seen, her dishevelled hair in the gripe of her ravisher. Theseus attacks the Centaur to rescue her, and Pirithous, on a magnificent horse, with a drawn sword, is flying to her assistance; Hercules is also there for the same purpose. One of the Centaurs, dressed in lion's skins, is thus described by Ovid:—

“E'en still, methinks, I see Phœocomes;
Strange was his habit, and as odd his dress;
Six lions' hides, with thongs together fast,
His upper part defended to the waist,
And when man ended the continued vest,
Spread on his back the trappings of a beast.”

In front of the Academy is a mutilated statue of Ceres, brought from Megara, in Greece, and presented to the Academy by Commodore Patterson; also a Bust of Napoleon, after Canova, presented by J. L. Moss, Esq.

The principal part of the Scagliola pedestals, on which busts and statues are placed, are the work of Mr. Peter Kelly, of Philadelphia (No. 40, Carpenter Street, running from Sixth to Seventh, and between Market and Chestnut Streets).

INDEX.

Names and Residences of Exhibitors, with the numbers of their works in the present Exhibition.

- Ashton, Thomas B., London, 96, 97, 105, 225.
 Baumgartener, 91.
 Backhuysen, V. D. Sande, The Hague, 57, 346.
 Bailly, A., 51 Dock street, 371, 374, 427.
 Badger, C., S. W. cor. Fourth and Walnut street, 375.
 Berford, 27, 29.
 Boyle, 33.
 Burkel, Munich, 146, 157.
 Bonfield, Geo. R., 196 Spring Garden street, 16, 47, 100, 24, 150, 168, 202, 224, 302.
 Bremer, Frederika.
 Birch, Thomas, 17, 230.
 Boddington, London, 222.
 Bellerman, 351.
 Bowen, J. F., 376.
 Briscoe, A. H., Walnut street, 388.
 Conarrore, Geo. W., 392 Vine street, 132, 143, 171, 178.
 Chassevente, Paris.
 Currie, Juan, 174 Chestnut street, 77.
 Culverhouse, New York, 167, 174.
 Cropsey, J. F., do. 38, 137.
 Church, F. E., Art Union, New York, 141.
 Cole, Thomas, 130, 144, 159, 177, 196, 210.
 Chastainer, Madm'le L., 199 S. Seventh street, 162, 184.
 Cannon, H. 297½, 438, 444.
 Casel, E. J., 363.
 Coster, C., 365.
 Doughty, Thomas, New York, 20, 255, 309, 334, 335.
 Durand, A. B., do. 24, 88, 145, 207, 350, 358.
 De Groat, Brenhaus, The Hague, 22.
 Deas, Charles, 211.
 Eddis, E. H., London, 128.
 Edmonds, F. W., New York, 204.
 Furness, Wm. H., Jr., Boston, 386, 412, 418.
 Fisher, A., do. 71, 113, 114, 256, 262.
 Fraikin, C. A., Brussels, 372, 379, 380, 413.
 Grimmons, Charles, Glastonbury, Ct., 75.
 Gagey, Paris.
 Gignoux, Regis, New York, 45.
 Groustien, 27 Filbert street, 68.
 Gay, W. A., Boston, 25.
 Gray, Henry Peters, New York, 126.
 Guffens, Godfroi, Brussels, 216.
 Grunewald, G., Bethlehem, Pa., 348, 355, 360.
 Greenough, Horatio, 395.
 Holmes, Geo. W., 12th & Filbert streets, 400.
 Huntingdon, D., New York, 153, 339, 352.
 Helford, Paris, 121.
 Hubner, Carl, Dusseldorf, 276.
 Inness, George, 23, 35.
 Ihlee, Edward, 186.
 Jutsum, Henry, London, 54.
 Jacobs, C., 344.
 Kensett, J. F., New York, 64, 208.
 Kobell, Germany, 2.
 Lambdin, James R., 248 Chestnut street, 42, 50, 78, 122, 165, 180.
 Lambdin, Geo. C., 248 Chestnut street, 56, 104, 120, 149, 200, 383, 385, 403, 405.
 Leutze, E., Dusseldorf, 39, 41, 69, 139, 217, 341.
 Lotzé, Munich, 107, 206.
 Lawrie, jr., Alex., 210 Chestnut street, 377, 378, 387.
 Lingelbach, 14.
 Linen, George, 106.
 Leslie, C. R., London, 215, 260.
 Mount, Wm. S., Stony Brook, L. I., 53, 94.

- Miller, Alfred J., Carroll Hall, Baltimore, 127, 203, 226.
 Montalant, J. O., 13th & Locust streets, 37.
 Mason, W. Sanford, 216 Chestnut street, 103.
 Meyerheim, 192, 193, 194, 195.
 Martin, W. A. K., North Seventh above Arch, 130, 152.
 Marchan, E. D., 134.
 Neagle, John, 9 Sansom street, 108, 135, 188, 235, 236, 304, 440.
 Norton, Miss, 36.
 Oddie, Walter M., New York, 158, 166, 173, 201.
 Pellatier, Louis, Paris, 399.
 Peale, Rembrandt, 502 Vine street, 7, 67, 170.
 Putner, T. C. B., 27.
 Powers, Hiram, Florence, 292.
 Pleysier, A., Amsterdam, 296.
 Piron, Augustus, 359.
 Rowley, R., 419, 413.
 Robbe, Louis, Brussels, 5, 6.
 Rothermel, P. F., 244 north Eleventh street, 125, 140.
 Richards, W. T., 18 north Rittenhouse street, 8, 117.
 Roberts, H., 12, 74.
 Reid, T. B., Cincinnati, 49.
 Rinaldi, Rinaldo, Rome, 214.
 Saunders, W. C., Rome, 154.
 Smith, Russell, Milestown, 73, 142, 161, 163, 169.
 Shaw, Joshua, Bordentown, 18, 237.
 Savlini, Rome.
 Sully, Thomas, 11 south Fifth street, 9, 11, 234, 253, 258, 280, 282, 381, 428.
 Shindler, A. Z., 71 Locust street, 90.
 Schwartz, Amsterdam, 231.
 Schuessele, C., 63.
 Salmon, Boston, 19.
 Schmidt, E., 31.
 Sartain, John, Sansom street, 147.
 Sartain, Samuel, " 408.
 Sartain, Henry, " 421.
 Steinhäuser, Carl, Rome, 289, 290, 291, 369.
 Shotel, Amsterdam, 297, 310.
 Shilbaeh, H. 311.
 Stocquart, Ildephonse, 318.
 Schweinger, Vienna, 219.
 Schoppe, Berlin, 366.
 Southworth, New York, 407.
 Sloan, Samuel, Walnut street, 420.
 Seel, Christian, 448.
 Taite, A. F., New York, 44.
 Talbot, Jesse, New York, 1, 111.
 Thompson, Jerome, New York, 79.
 Trego, J. K., 56 Wood street, 123, 175.
 Taeckel, 15.
 Tripple, 30.
 Terry, Luther, Rome, 47.
 Treibel, 89, 98.
 Thurwanger, Mad., 199 south Seventh street, 189, 190, 191.
 Van Starkenborgh, W. T., Walnut street, 26, 55, 136.
 Von Schendel, Brussels, 220.
 Wilcox, 3.
 Wilson, A., Edinburgh, 10.
 Winner, W. E., Walnut street, 21, 59, 61, 70, 84, 85, 93, 205, 212, 218, 323.
 Waugh, S. B., 216 Chestnut street, 32, 51, 99, 129, 148, 155, 160, 179, 185, 187, 197.
 Warren, Henry, north Eighth street, 34, 115.
 Weber, Paul, 43, 46, 58, 66, 76, 101, 112, 133, 138, 176, 184, 254.
 Williams, Isaac L., 52, 60, 72, 83, 86, 87, 209.
 White, Edwin, 89, 199.
 Wilson, J. B., 110.
 Wilson, 151.
 Woodside, A., 210 Chestnut street, 156.
 Wittkamp, Antwerp, 331.



ART UNION OF PHILADELPHIA,

Free Gallery 210 Chestnut St.,

INCORPORATED BY THE LEGISLATURE OF PENNSYLVANIA,

FOR THE PROMOTION OF THE

ARTS OF DESIGN IN THE UNITED STATES.

OFFICERS FOR 1852.

HENRY C. CAREY, *President.*

EDWARD P. MITCHELL, *Treasurer.*

WILLIAM D. KELLEY, *Vice-President.*

E. H. BUTLER, *Recording Secretary.*

GEORGE W. DEWEY, *Corresponding Secretary.*

MANAGERS.

JOHN SARTAIN,
CHARLES TOPPAN,
JAMES S. WALLACE,
CHARLES MACALESTER,

HENRY S. PATTERSON, M.D.,
CHARLES G. LELAND,
WILLIAM D. LEWIS,
EDWIN R. COPE,
WILLIAM GOODRICH.

JOHN S. HART,
THEODORE CUYLER,
JAMES L. CLAGHORN,
JOSEPH D. STEWART, M.D.,

EXECUTIVE COMMITTEE.

JAMES S. WALLACE, E. H. BUTLER, CHARLES G. LELAND, EDWARD P. MITCHELL, EDWIN R. COPE.

Every member for the year 1852 will receive for each subscription of FIVE DOLLARS the

SUPERB LARGE LINE ENGRAVING, 18 BY 23 INCHES,

Executed by ALFRED JONES, after P. F. ROTHERMEL's great picture of

PATRICK HENRY

MAKING HIS SPIRIT-STIRRING SPEECH IN THE HOUSE OF BURGESSES OF VIRGINIA.

This picture has been selected from our own history, and painted expressly for the FIRST PRIZE of the Art Union of Philadelphia, for the year 1852.

The engraving is to be finished in the very highest style of the art. The perfection of its execution is already guaranteed by the many beautiful specimens of *line engraving* from this distinguished artist.

The prizes will number more than fifty splendid original pictures, the freewill contributions of our artists, varying in value from fifty to five hundred dollars each, as per the following resolutions:—

“At a meeting of artists and others, held Wednesday Evening, December 31, 1851, at the residence of John Sartain, the following preamble and resolutions were unanimously adopted:—

“Whereas, It appears by announcement, through the daily press, that the Art Union of Philadelphia is altogether unable to make its annual distribution of prizes for the year 1851: and whereas, it is evident that the Board of Managers have with the most generous disinterestedness, devoted themselves to the welfare of the institution, even to the sacrifice of their pecuniary means: and whereas, the artists of Philadelphia, being desirous that the Managers of the Art Union shall not suffer in the management of an institution intended for the special benefit of artists, as well as that the subscribers should not be disappointed in their expectations; therefore, he it

“Resolved, That, believing as we do, that the Art Union of Philadelphia has been of efficient service in promoting the cultivation of a taste for art in this city, we, by way of showing our appreciation of the same, do hereby pledge ourselves individually, to present to the Art Union of Philadelphia, an original work of art, of a value not less than fifty dollars.

ARTISTS.

“Rembrandt Peale, Joshua Shaw, Thomas Sully, P. F. Rothermel, Isaac L. Williams, A. Woodside, C. Schuessele, Wm. A. K. Martin, Wm. F. Jones, Wm. E. Winner, Leo Elliot, F. De Berg Richards, George G. White, John Wiser, J. K. Trego, G. W. Holmes, Geo. W. Connarroe, John Sartain, Alex. Lawrie, jr., Samuel Sartain, G. R. Bonfield, S. B. Waugh, W. T. Richards, Aaron Stein, Paul Weber, R. A. Clarke, W. Sanford Mason, J. R. Lambdin, Jeremy Wilson, May Stevenson, James Hamilton, Isaac W. Moore, Thomas B. Glessing, W. H. Willcox, Geo. C. Lambdin, E. Leutze.

AMATEURS.

“Thomas A. Andrews, George F. Meeser, James S. Earle, Edward F. Dennison, George W. Dewey, John S. Hart, James L. Claghorn. P. F. ROTHERMEL, *Chairman.*

“Attest—ISAAC L. WILLIAMS, *Secretary.*”

Added to these will be the large painting of Patrick Henry, executed at an expense of one thousand dollars.

There will be a further distribution of prize certificates, resulting from the year's success, with which prize-holders may purchase works of art of their own selection.

GEORGE W. DEWEY, *Corresponding Secretary.*